

# RÉDEMPTION

Poème Symphonique

DE

## CÉSAR FRANCK

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# Morceau Symphonique

EXTRAIT

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# RÉDEMPTION

DEUXIÈME PARTIE.

CÉSAR FRANCK.

V

## MORCEAU SYMPHONIQUE.

**Maestoso poco lento.** **Rall.**

Flûtes.

Hautbois.

Clarinettes en La.

Bassons.

Cors en Ré.

Cors en Mi.

Trompettes en Ré.

1<sup>re</sup>. 2<sup>e</sup>. Trombones.

3<sup>e</sup> Trombone.  
Ophicléide.

Timbales La-Ré.

**Maestoso poco lento.** **Rall.**

Violons.

Altos.

Violoncelles.

Contrebasses.

*1<sup>o</sup> Solo.* *p* *espress.* *p* *1<sup>o</sup> Solo.* *p* *pp* *pp*

1<sup>o</sup> *express.* **Rall.** *a 2.* **A**

Fl. *poco sf* *express.* *p* *sf molto cresc.* *ff*

Hautb. *poco sf* *express.* *p* *sf molto cresc.* *ff*

Cl. *1<sup>o</sup> express.* *p* *sf molto cresc.* *ff*

Bass. *p* *molto cresc.* *ff*

Cors. *poco sf molto cresc.* *ff*

Tromp. *poco cresc.* *p* *ff*

Tromb. *ff*

Timb. *ff*

**Rall.** **A** *molto* *p*

Col. C.B. *pp* *poco cresc.* *p* *sosten.* *ff* *molto dim.* *p*

*sosten. e espress.* *sempre legato.*

*molto sosten.*

*p* *molto sosten.*

Col. C. B.

*sempre legato.*

*espress.*

Col. C. B.

*sf* *espress.*

Cl. *1<sup>o</sup>* *3*

*p* *espress.*

Bons. *1<sup>o</sup>* *p*

Cors. *p*

*pp*

*pp*

*pp* *espress.*

Col. C. B.

*vp*

Col. C. B.

*espress.*

*cresc. sf sf sf*

*cresc. sf sf sf*

*cresc. sf sf sf*

*cresc. sf sf sf*

[illegible]





**C** à 2.

Fl. *mf* *molto cresc.* *ff* *sf* *sf*

Bautb. *sosten.* *molto cresc.* *à 2.* *ff* *sf* *sf* *3*

Cl. *mf* *molto cresc.* *sf* *ff* *sf* *3*

Bons. *sosten.* *molto cresc.* *sf* *ff* *sf* *sf*

Cors. *p sosten.* *molto cresc.* *sf* *ff* *sf* *sf*

Tromp. *p* *molto cresc.* *sf* *ff* *sf* *sf*

**C**

*molto cresc.* *sf* *ff molto sosten.*

*molto cresc.* *ff molto sosten.* *sf* *sf*

*molto cresc.* *ff molto sosten.* *sf* *sf*

*molto cresc.* *ff* *sf* *sf*

*molto sosten.* *ff* *sf* *sf*

*molto sosten.* *ff* *sf* *sf*

Fl.

Bautb.

Cl.

Horns

Cors.

Tromp.

Col C. B.

*p*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*poco a poco cresc.*

*pp*

*poco a poco cresc.*

*pp*

*poco a poco cresc.*

*pp*

*poco a poco cresc.*



Fl. *molto cresc.* *ff* *sempre ff*

Hautb. *molto cresc.* *ff* *sempre ff* *à 2.*

Cl. *molto cresc.* *ff* *sempre ff* *à 2.*

Bass. *molto cresc.* *ff* *sempre ff*

Corn. *molto cresc.* *ff* *sempre ff*

Tromp. *1<sup>o</sup>* *mf* *molto cresc.* *ff* *sempre ff*

Col. C. B. *molto sosten.* *ff* *sempre ff*

**D**

**Riten.**

Fl. *cresc.* *p*

Hautb. *cresc.* *p*

Cl. *cresc.* *p*

Bons. *cresc.*

Cors. *mf* *p*

Tromp. *mf*

1<sup>e</sup> Corde. **D** *p* **Riten. très largement.**

2<sup>e</sup> Corde. *p* **très largement.**

3<sup>e</sup> Corde. *p* **très largement.**

Col C.B. *p*

**a Tempo.**

131

à 2.

Score for Trombones (Tromb.), 1st Violins (1<sup>rs</sup> Vons.), and 2nd Violins (2<sup>ds</sup> Vons.).

The score is in 2/4 time, marked **a Tempo.** The key signature has one sharp (F#). The Trombone part is in the alto clef (C4 on the third line) and includes a **à 2.** marking and a **ff** dynamic. The Violin parts are in the treble clef and include a **molto cresc.** marking and a **ff** dynamic. The bottom two staves are empty.

Score for Corsos (Cors.), Trombones (Tromb.), 1st Violins (1<sup>rs</sup> Vons.), and 2nd Violins (2<sup>ds</sup> Vons.).

The score is in 2/4 time, marked **a Tempo.** The key signature has one sharp (F#). The Corsos and Trombones parts are in the alto clef (C4 on the third line) and include a **1<sup>o</sup>** marking and a **ff** dynamic. The Violin parts are in the treble clef and include a **molto cresc.** marking and a **ff** dynamic. The bottom two staves are empty.

Fl. *ff* *sec.*

Bautb. *ff* *sec.*

Cl. *ff* *sec.*

Bons. *ff* *sec.*

Cors. *sec.*

Tromp. *sec.*

Tromb. *sec.* *à 2.*

1<sup>rs</sup> Violons *sempre. ff*

2<sup>ds</sup> Violons *sempre. ff*

*ff* *sec.*

*ff* *sec.*

*ff* *sec.*

This musical score page, numbered 133, contains staves for the following instruments: Cors. (Cornets), Tromp. (Trumpets), Tromb. (Trombones), 1st Vols. (First Violins), and 2nd Vols. (Second Violins). The score is divided into two measures by a vertical bar line. The top three staves (Cors., Tromp., Tromb.) show a melodic line with a forte (*ff*) dynamic marking at the end of the second measure. The 1st and 2nd Violin staves feature a rhythmic pattern of eighth notes. The bottom three staves (unlabeled) are empty.

Cors.

Tromp.

Tromb.

1<sup>st</sup> Vols.

2<sup>nd</sup> Vols.

Fl.

Hautb.

Cl.

Bons.

Cors.

Tromp.

1<sup>rs</sup> Vons.

2<sup>ds</sup> Vons.

The musical score is written for a large ensemble. The top staves are for Flute (Fl.), Horn (Hautb.), Clarinet (Cl.), and Bassoon (Bons.), each with a dynamic marking of *ff*. Below these are the Corsi and Trompe staves. The bottom section consists of three staves for woodwinds, labeled 1<sup>rs</sup> Vons., 2<sup>ds</sup> Vons., and a third unlabeled staff. The score is divided into two measures by a vertical bar line. The first measure contains various melodic and harmonic lines for the instruments. The second measure features a prominent, dense texture with many notes, particularly in the woodwind and string sections, suggesting a climactic or complex passage.



Fl. *sec.*

Hautb. *sec.*

Cl. *sec.*

Bons. *sec.*

Cors. *sec.*

Tromp. *sec.*

Tromb. *sec.*

Timb. *ff*

1<sup>st</sup> Vons. *dim.*

2<sup>ds</sup> Vons. *dim.*

*sec.* *ff* *sec.*

*ff* *sec.* *dim.*

**H. & Cie. 9739.**

Fl.

Hautb.

Cl.

Bons.

Cor.

Tromp.

1<sup>rs</sup> Vons.

2<sup>ds</sup> Vons.

dim.

dim.

The musical score is for page 137. It features ten staves. The first six staves are for woodwinds and brass: Flute (Fl.), Oboe (Hautb.), Clarinet (Cl.), Bassoon (Bons.), Cor Anglais (Cor.), and Trombone (Tromp.). The next four staves are for woodwinds: 1st Violoncello (1<sup>rs</sup> Vons.), 2nd Violoncello (2<sup>ds</sup> Vons.), and two additional staves at the bottom, likely for Double Basses. The score is divided into two measures by a vertical bar line. The first measure contains various musical notations including notes, rests, and dynamic markings. The second measure continues the music, with a 'dim.' (diminuendo) marking appearing on the 1<sup>rs</sup> Vons. and 2<sup>ds</sup> Vons. staves. The key signature has one sharp (F#) and the time signature is 4/4.

Fl.

Hautb.

Cl.

Bons.

Cors.

Tromb.

Tromb.

1<sup>rs</sup> Vons.

2<sup>ds</sup> Vons.

*p*

*ff*

*à 2.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

This musical score is for a brass and woodwind ensemble. It consists of ten staves, grouped into five systems of two staves each. The instruments are labeled on the left: Cors. (Cornets), Tromp. (Trumpets), 1rs Vons (First Violins), 2ds Vons (Second Violins), and Bass. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two measures by a vertical bar line. The first measure contains the initial notes of the phrase, while the second measure contains the continuation, marked with a *fff* (fortissimo) dynamic. The woodwind parts (1rs Vons, 2ds Vons, and Bass) play a complex, rapid figure-eight pattern. The brass parts (Cors. and Tromp.) play a simpler, more melodic line. The dynamics are marked as *fff* for the first measure and *ff* for the second measure.

**E**

Fl. *p*

Hautb. *p*

Cl. *p* *1<sup>o</sup> dolce espress.*

Bons. *p*

Cors. *mf* *p*

Tromp. *mf*

Tromb. *mf*

**E**

1<sup>rs</sup> Vons. tremolo. *pp*

2<sup>ds</sup> Vons. tremolo. *pp*

Col C.B. *mf* *dim.*

*mf* *dim.* *pp*



Fl. *pp*

Hautb. *1<sup>o</sup>* *dolce espress.*

Cl. *1<sup>o</sup>* *pp*

Cors. mi. *1<sup>o</sup>* *pp*

*molto dolce ed espress.*

*dolce.*

*molto dolce.*

Div. *pp*

Pizz. *pp*

Fl. *1<sup>o</sup>* *dolce espress.* *2<sup>o</sup>* *p*

Hautb. *1<sup>o</sup>*

Cl. *1<sup>o</sup>* *dolce espress.*

Cors. mi. *1<sup>o</sup>* *dolce.*

*sempre espress.*

*pp* *pp espress.* *pp*

*pp* *pp*

Fl.

Hautb.

Cl.

Bons

Cors.

Arco.

*cresc.*

*f*

*dim.*

*pp*

*espress.*

*1<sup>o</sup>*

*3*

*pp*

*f*

*dim.*

*pp*

*Arco.*

*p*

*cresc.*

*f*

*dim.*

*pp*

Fl.

Hautb.

Cl.

Cors. ni.

*1<sup>o</sup>*

*p espress.*

Fl.

Hautb.

Cl.

B<sup>ons</sup>

Cors  
mi.

*p*

*1<sup>o</sup> p espress.*

3

Fl.

Hautb.

Cl.

B<sup>ons</sup>

1<sup>re</sup> V<sup>ons</sup> Div.

*2<sup>o</sup> Solo. espress.*

*pp 1<sup>o</sup>*

*espress.*

*espress.*

*pp*

*p ma*

*p ma*

Fl. Hautb. B<sup>ons</sup>

*p* *espress.* *dolce espress.*

*cresc.* *dim.*

Div. *cresc.* *dim.*

*cresc.* *dim.*

*dolce espress.* *cresc.* *dim.*

*cresc e marcato.* *dim.*

*cresc e marcato.* *dim.*

Fl. Hautb. Cl. B<sup>ons</sup>

*p* **F**

*pp* **F**

*pp* *Unis.* *pp*

*pp* *dolce espress.*

*pp* *dolce espress.*

Div. *p ma* *p ma*

Fl. *p espress.* *mf*

Hautb. *p espress.* *mf*

Cl. *p espress.* *mf*

Bons *p espress.* *mf*

*dolce.* *espress.* *dim.*

*cresc.* *dim.*

Div. *cresc.* *dim.*

*marcato.* *cresc.* *dim.*

*marcato.* *dim.*

Fl.

Hautb.

Cl. *mf*

Bons *mf*

*mf cresc.* *cresc.*

Div. *mf*

Unis. *mf*

*mf*

*mf*

*mf*

Hautb. *à 2.*  
 Cl. *à 2.*  
 Bons *à 2.*  
 Cors ré.  
 Tromp.  
 Timb.

*mf* *molto cresc.*  
*mf* *molto cresc.*  
*mf* *molto cresc.*

*1<sup>re</sup> Vons div.*  
*Divisi.* *ff*  
*ff*  
*ff*  
*ff*  
*cresc.*  
*cresc.*



Fl. *à 2.* *ff* *sf* *sf*

Hautb. *à 2.* *ff* *sf* *sf*

Cl. *ff* *sf* *sf*

Bons *à 2.* *ff* *sf* *sf*

Cors. *sf* *sf* *sf*

Tromp. *sf* *sf* *sf*

1<sup>re</sup> Violon Div. *sf* *sf* *sf*

Col C. Basse. *molto sost.*

*molto sost.*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for eight staves, each representing a different instrument or section. The instruments are labeled on the left: Fl. (Flute), Hautb. (Oboe), Cl. (Clarinet), Bass. (Bassoon), Cors. (Cor Anglais), Tromp. (Trumpet), Tromb. (Trombone), and Cym. (Cymbals). The music is written in 4/4 time, as indicated by the time signature at the beginning of the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (Fl.) has a key signature of one sharp (F#) and a time signature of 4/4. The second staff (Hautb.) has a key signature of one sharp (F#) and a time signature of 4/4. The third staff (Cl.) has a key signature of one sharp (F#) and a time signature of 4/4. The fourth staff (Bass.) has a key signature of one sharp (F#) and a time signature of 4/4. The fifth staff (Cors.) has a key signature of one sharp (F#) and a time signature of 4/4. The sixth staff (Tromp.) has a key signature of one sharp (F#) and a time signature of 4/4. The seventh staff (Tromb.) has a key signature of one sharp (F#) and a time signature of 4/4. The eighth staff (Cym.) has a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into measures by vertical bar lines. The first measure of the first staff contains a whole note chord. The second measure of the first staff contains a whole note chord. The third measure of the first staff contains a whole note chord. The first measure of the second staff contains a whole note chord. The second measure of the second staff contains a whole note chord. The third measure of the second staff contains a whole note chord. The first measure of the third staff contains a whole note chord. The second measure of the third staff contains a whole note chord. The third measure of the third staff contains a whole note chord. The first measure of the fourth staff contains a whole note chord. The second measure of the fourth staff contains a whole note chord. The third measure of the fourth staff contains a whole note chord. The first measure of the fifth staff contains a whole note chord. The second measure of the fifth staff contains a whole note chord. The third measure of the fifth staff contains a whole note chord. The first measure of the sixth staff contains a whole note chord. The second measure of the sixth staff contains a whole note chord. The third measure of the sixth staff contains a whole note chord. The first measure of the seventh staff contains a whole note chord. The second measure of the seventh staff contains a whole note chord. The third measure of the seventh staff contains a whole note chord. The first measure of the eighth staff contains a whole note chord. The second measure of the eighth staff contains a whole note chord. The third measure of the eighth staff contains a whole note chord. The score is written in a standard musical notation style, with notes and rests clearly visible. The dynamic markings are also present, such as 'f' (forte) and 'p' (piano). The overall layout is clean and professional, typical of a printed musical score.

Fl. *dolce espress.*

Hautb. *dolce espress.*

Cl. *dolce.*

Bass. *dolce*

Cors. *dim.*

*espress.*

*pp* *sempre dim.*

*dim.* *pp* *sempre dim.*

*dim.* *pp* *sempre dim.*

*dim.* *sempre dim.*

*dim.* *pp* *sempre dim.* *espress.*

*dim.* *pp* *sempre dim.* *espress.*

Fl.

Hautb.

Cl.

Bass.

Cor. ang.

Viol. I

Viol. II

Viola

Cello

Double Bass

ppp

1º *express.*

Cl.

*ppp*

Cor. ni.

*espress.*  
**ppp**

Fl.

Cors  
mi.

*sempre. ppp*

*sempre. ppp*

*sempre. ppp*

*sempre. ppp*

Div.

*sempre. ppp*

*sempre. ppp*

**H Retenez un tant soit peu le mouv.**

Fl.

Cors  
mi.

**ppp**

**ppp**

**H Retenez un peu.**

*le plus doux possible.*

*le plus doux possible.*

*le plus doux possible.*

*le plus doux possible.*

Div.

## Un peu plus lent.

Fl.

Cl.

Cors  
mi.

*dolcissimo.*

*molto espress.*

2<sup>ds</sup> Vons Div.

Div.

*sempre.*

Cl.

*ppp*

2<sup>ds</sup> Vons Div.

*ppp*

*Unis.*

*dolce.*

*pp*

*molto sost. e cantabile.*

*Col. C. Basse.*

*express.*

*mf*



Cl.

*cresc.*

*f*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

2<sup>ds</sup> Vons Div.

Fl.

*f*

Hautb.

*f*

Cl.

*f*

Bons.

*f*

Corb.

*molto sost.*

*f*

2<sup>ds</sup> Vons Div.

*Unis.*

*f molto sost.*

*f molto sost.*

Fl. *à 2.* *ff*

Hautb. *à 2.* *ff*

Cl. *à 2.* *ff*

Bons. *à 2.* *ff*

Cors. *cresc.* *ff*

Tromp. *ff*

Timb. *mf*

2<sup>ds</sup> Vons Div. *cresc.* *ff*

Col. C. Basse. *ff*

This image shows a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left are Fl (Flute), Hautb. (Oboe), Cl. (Clarinet), Bons. (Bassoon), Cors. (Cor Anglais), Tromp. (Trumpet), Tromb. (Trombone), and Timb. (Timpani). The score includes dynamic markings such as *sempre cresc.* (always crescendo) and *fff* (fortissimo), and articulation like *ten.* (tenuto). The notation is in a key with one sharp (F#) and a 4/4 time signature. The page is numbered 132 in the top right corner.

Fl. *p cresc.*

Hautbt. *p subito.* *poco cresc.* *p cresc.*

Cl. *p subito.* *poco cresc.* *cresc.*

Bons. *p subito.* *poco cresc.* *dim.* *p cresc.* *à 2.*

Cors. *p subito.* *poco cresc.* *dim.* *p cresc.*

Tromp. *p subito.* *poco cresc.* *dim.* *p*

Tromb. *pp* *p* *mf*

2<sup>ds</sup> Vons Div. *p subito.* *poco cresc.* *dim.* *pp* *poco a poco cresc.*

Unis. *pp* *poco a poco cresc.*

Col. C. B. *pp* *poco a poco cresc.*

*sec.* *p subito.* *poco cresc.* *dim.* *poco a poco cresc.*

*sec.* *poco cresc.* *dim.* *poco a poco cresc.*

**molto rit.**

**1<sup>o</sup> mouv<sup>t</sup>. a tempo.**

157

Fl.

Hautb.

Cl.

Bons.

Cors.

Tromp.

Tromb.

Timb.

1<sup>rs</sup> Vons.

2<sup>ds</sup> Vons.

Unis.

Div.

*fff*

*f*

*à 2.*

*molto rit.*

*1<sup>o</sup> mouv<sup>t</sup>. a tempo.*

[illegible]



Score for Percussion and Brass instruments, measures 158-159.

**Measures 158-159:**

- Cors. (Cornets):** Both staves play a sustained note with a slur over the measure. Dynamics: *sempre. fff*. Measure 159 includes the instruction *Unis.*
- Tromp. (Trumpets):** Both staves play a sustained note with a slur over the measure. Dynamics: *sempre. fff*. Measure 159 includes the instruction *à 2.*
- Tromb. (Trombones):** Both staves play a sustained note with a slur over the measure.
- Timb. (Timpani):** Both staves play a sustained note with a slur over the measure.
- Drum Set (Snare, Tom, Cymbal):** The snare drum plays a continuous eighth-note pattern. The tom and cymbal play a continuous eighth-note pattern.



[illegible]